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MARCH 2005

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STUDIO:
JAY KINGHORN WEIGHS THE OPTIONS

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RENDER PAINTERLY FORM AND DEPTH

Damian Fagan (San Francisco) altered brush dynamics to create custom brushes for the look of a traditional painting in his fantastical interpretation of Pescadora, a mythical fisherwoman.

FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

1 Fagan created a foundation for the painting by drawing elements with the lasso tool and filling the selections with solid colors that would serve as middle values for shadows and highlights. Each element was drawn and filled on its own layer for individual manipulation.

2 Fagan employed a simple way to mold 3D shapes from the flat-color elements without applying more color. In the Brushes palette menu, he chose and appended the Natural Brushes 2 presets, and selected the Wet Brush 60 tip. He then customized the tip in the Brushes palette by altering the Shape Dynamics and varying the intensity of the stroke pressure in Other Dynamics so the brush would assume a more painterly quality. Fagan selected the burn tool, chose his custom Wet Brush tip, and darkened each element's edges. He started with a low Exposure setting in the Options bar and slowly increased the percentage to create dimension and form. Depending on the color of the element, he could deepen the color or even vary its hue as he did with the water wings, which took on an reddish quality. He then contrasted the contours with the dodge tool. "While the burn and dodge tools are valuable for modifying exposure in photography, using them in this manner simulates the application of varying hues," he says. "I can modify the existing color values of an element and ensure the resulting color range will be consistent with the original color value."

3 Since it is difficult to paint smooth arcs or uniform edges with traditional brushes, Fagan wanted the hard edges of his Wacom-drawn elements to appear more hand-painted. He sampled a color along the edge of an element with the eyedropper tool, selected the brush tool, decreased its size, and painted along an edge. This method worked well to muddy the bottom contour of the torso. While he painted on the element's edge, he changed color periodically, then ducked in and out with the blur tool for some subtle irregularities.

4 With the basic shapes formed, Fagan further enhanced the realistic paint effect. He added a new layer above an element's existing layer and used the brush tool with the same custom Wet Brush tip to paint loose strokes and blotches of color. He often chose high-contrast and complementary colors to stand out from shapes underneath, such as adding orange and yellow blotches on the face.

5 In the past, Fagan used the Texturizer filter to simulate the look of canvas, but it created a perfectly uniform texture that looked computer-generated when printed on canvas paper. "In traditional painting, the paint sometimes thins out, and the texture of the canvas shows through," he notes. To recreate this, Fagan made a canvas brush using his custom Wet Brush tip. He added to the dynamics of the brush by selecting Texture in the Brushes palette and clicking the arrow next to the Texture icon for a pull-down list of textures. He clicked the arrow in the textures list, appended the Texture Fill 2 set, and chose the Weave 2 preset. He created a new layer and used his custom canvas brush to dab white in open areas of the background. He also used this method to create the moon, then lowered the layer Opacity to blend it with the background. Making sure to adjust only the brush Size and not the Master Diameter, Fagan used a smaller version of the custom canvas brush in detailed areas. He also used the brush on a separate layer to make shadows on the swim cap. He sampled color on the edge of the cap, painted with the brush, and set the layer blending mode to Multiply.

Fagan used a default brush, Dune Grass, to add detail to the sea floor in the lower right corner.

To add a whimsical texture to the background, he appended the Special Effect Brushes from the Brushes palette menu and selected the Hypno Lines brush tip to apply at various sizes.

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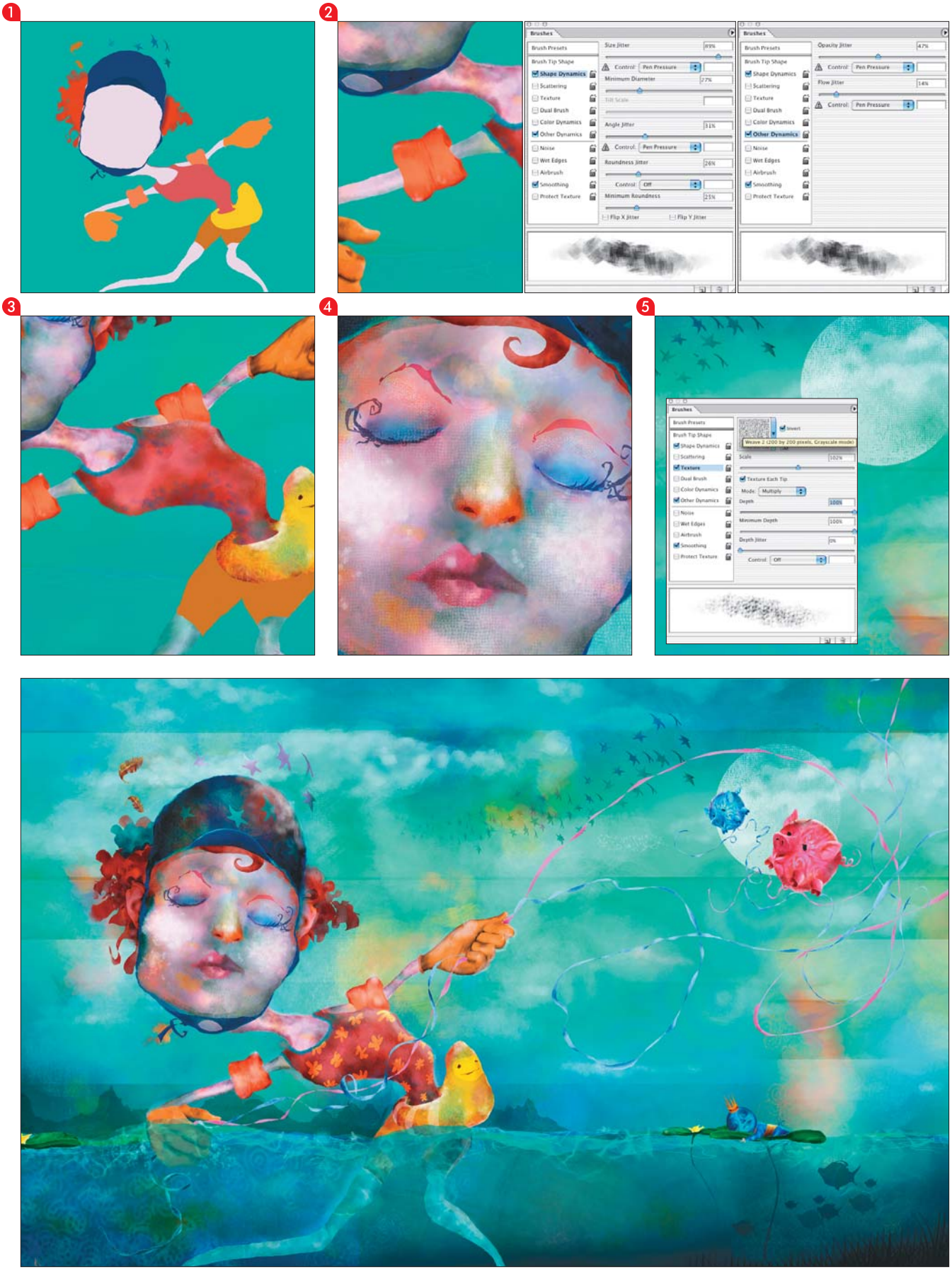
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PUT IT UP ON THE BIG SCREEN

Natasha Vasiljevic (Toronto) found that combining traditional outdoor photos with digital studio images gave her the right perspective to simulate the wide-screen perspective of an opening film sequence.

1 While visiting Detroit, Vasiljevic felt the buildings and streets epitomized a typical urban landscape she had seen in American films. She captured images using a Nikon 35mm with the intention of creating a wide-screen perspective from an opening movie sequence. "I was envisioning how movies will introduce a scene at an odd angle with faces and bodies passing very closely by the camera," she recalls. "I wouldn't be able to shoot that kind of perspective in the field, so I knew I would need to incorporate digital images." She scanned the Detroit images, using an Epson 2450 scanner to get "that raw look a not-so-sharp scanner can have," then digitally shot a model in her studio. To simulate distorted camera angles, she opened the Detroit and model images in Photoshop, and used Free Transform (Command/Ctrl-T) to enlarge and stretch them.

2 Although the model shots would complete the movie look, the Detroit images' colors were key in producing the surreal sensation Vasiljevic wanted. Before she could boost their color, she needed to return the photos to their original contrast and color prior to scanning. She added Curves adjustment layers to make the midtones darker, but was careful to mask areas to prevent highlights from being blown or darkening shadows too much. Then she added a Selective Color adjustment layer and increased the Reds, Yellows, and Cyans in both background images. "I used to apply Hue/Saturation, but I think it alters an image too much," she says. "Selective Color does a better job of punching color."

3 For the image of the model's face, Vasiljevic added a base Curves adjustment layer to lighten the midtones and shadows (while masking the cheek and nose highlights from the adjustment). She added another Curves adjustment layer, filled its mask with black, and painted with white on the eyes to isolate them. She then pushed up the curve to enhance the whites of the eyes. Comparing the face image to the intended background image, she noticed the skin appeared cold, so she warmed the face with a Color Balance adjustment layer and moved the Cyan/Red slider toward Red. Once the face was placed into the background image, it was too sharp against the background, so she applied a slight Gaussian blur with a mask to soften areas of the skin.

4 With the studio shot of the model's hand and purse, Vasiljevic pumped the Reds and Yellows with a Selective Color adjustment layer to match the color of the skin and nail polish with the background colors. She then increased the tonal contrast between the model and background with a Curves adjustment layer that deepened the shadows and midtones, giving the purse and hand a sense of outdoor lighting from behind. The purse appeared too sharp, and while a Gaussian Blur wouldn't work here, a texture would. She chose Filter > Artistic > Film Grain and set Grain to 4, increased Highlight Area to 3, and Intensity to 1 to enhance the purse's surface while decreasing its sharpness. "I use Film Grain as an easy way to tone down a digital image that looks too much like a studio shot," she explains.

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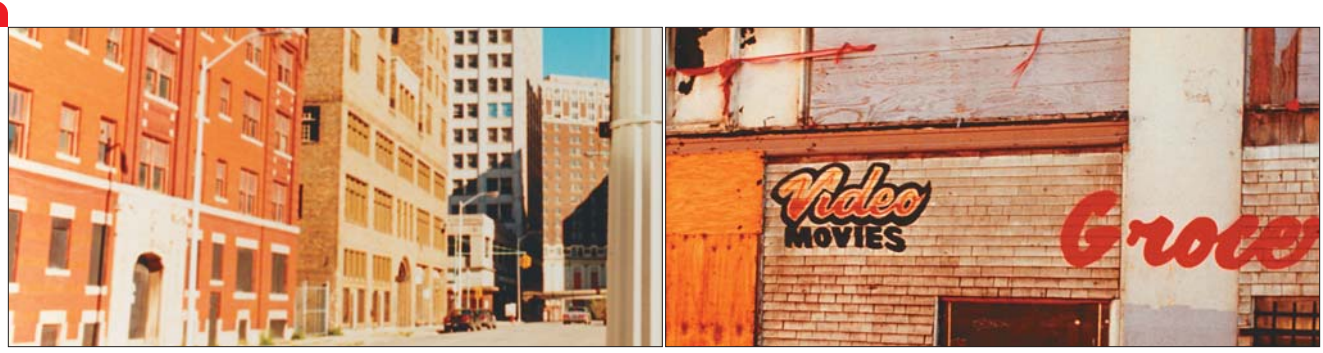

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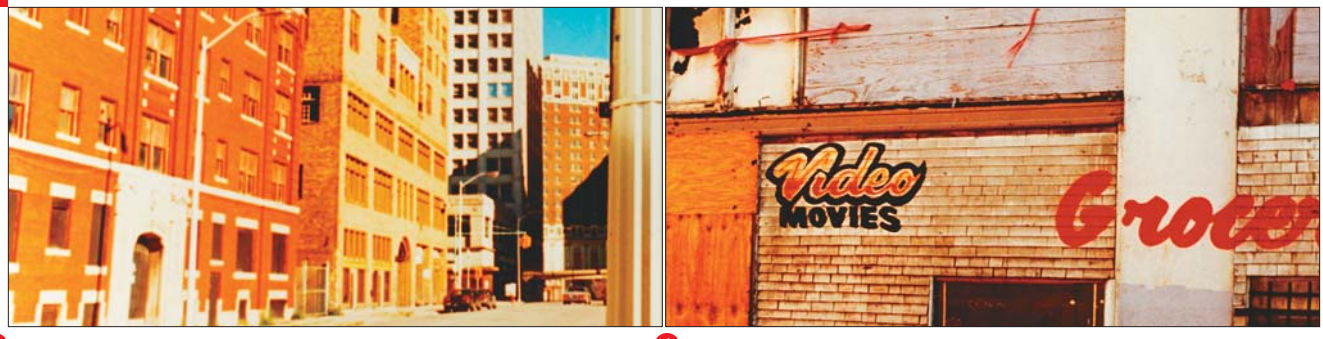

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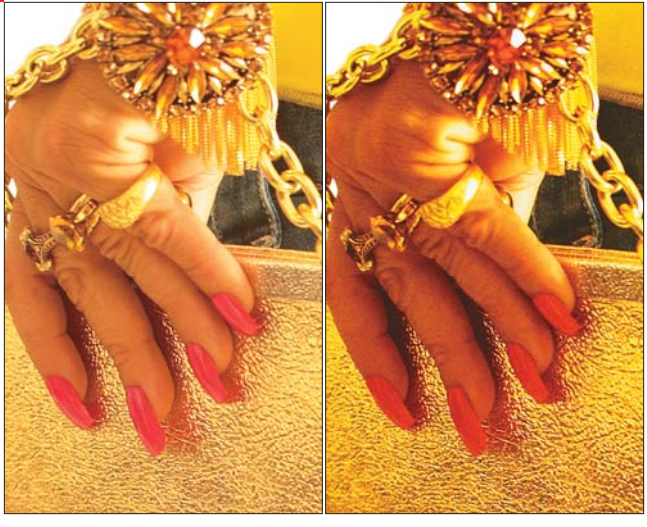

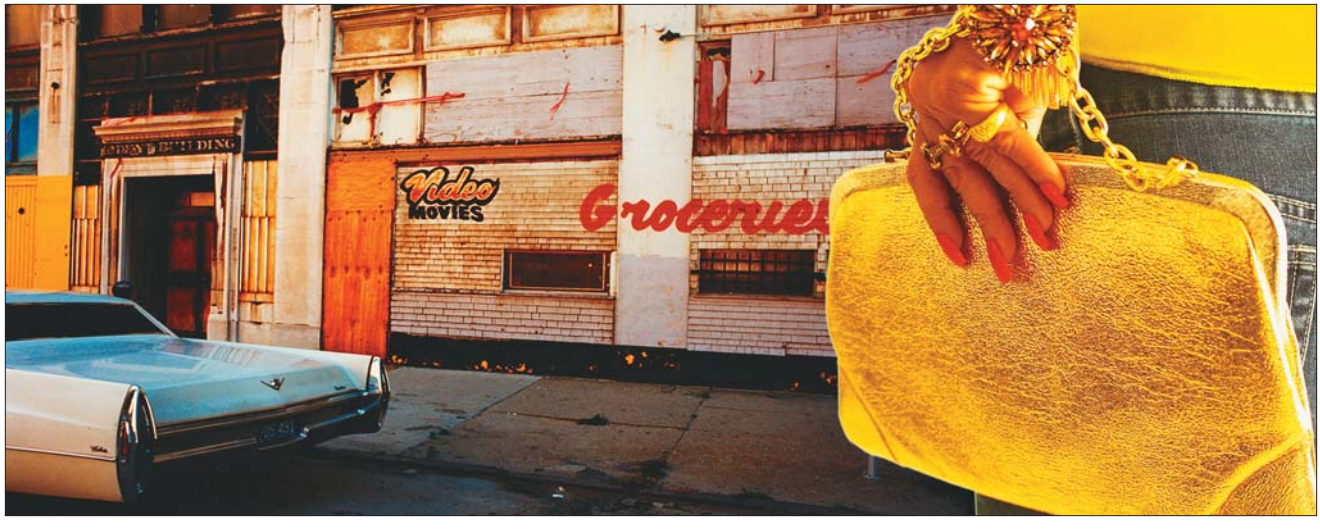

BY GARY YOUNG

TAKE OUT THE FRINGE ELEMENT

Color-based selections can be fast and convenient but they often invite an unwanted guest—a bit of color fringe left at the edges. With minimal preparation, you can use Levels to not only eliminate the fringe, but also control edge softness to make a selection blend with a new background.

DOWNLOAD "HAND.TIF" AND "MOUSETRAP.TIF" FROM WWW.PHOTOSHOPFIX.COM, MARCH 2005 ISSUE.

Many selection techniques require you to carefully trace around edges. When you encounter an image with a fairly uniform color in either the foreground or background, you can save time with the Magic Wand tool or the Select > Color Range command to perform a color-based selection. However, these approaches sometimes leave the background color at the edges and create a harder edge than you'd like.

1 Open "MOUSETRAP.TIF," double-click the Background layer to convert it to a new layer, and name it "Mousetrap." Open "HAND.TIF," select the move tool (V), drag the image to the mousetrap image while pressing Shift to center it, and name the layer "Hand."

2 Since the hand has a nearly uniform background color, it should be easy to isolate it. Select the magic wand tool (W), set Tolerance to 10 in the Options bar, and make sure Contiguous is unchecked. Click in the black background to select it. Although you'll use a layer mask to fine-tune the composite in a moment, briefly check the selection's edges by pressing Delete/Backspace. Turn off the visibility of the Mousetrap layer, zoom in, and press Command/Ctrl-H to hide the selection marquee. A bit of background remains around the hand—enough to be objectionable, but not more than you can remove with this technique. Undo (Command/Ctrl-Z) to return the background to the Hand layer, and turn on the visibility of the Mousetrap layer.

3 To convert the background (instead of the hand) to a mask, Option/Alt-click the Add layer mask icon at the bottom of the Layers palette. The hand's edges are sharp because almost all of the pixels in the layer mask are either pure white or pure black. To view the mask directly, Option/Alt-click the layer mask thumbnail in the Hand layer. Option/Alt-click again to display the image.

4 You can soften the edges by making some of the edge pixels in the mask gray, which is the equivalent of using the Feather command on a marquee selection. Click the layer mask thumbnail on the Hand layer, choose Filter > Blur > Gaussian Blur, set the Radius to 6 pixels, and click OK. The blurring softens the edges, but shows a bit more of the black background. That's fine because you'll be tightening up the edges in the next step. As a general rule, you should blur the mask roughly twice as much as you'd want for the final composited image.

5 With the layer mask thumbnail still selected, press Command/Ctrl-L to access the Levels dialog box. You've probably used Levels to adjust an image's tonality, but now you'll use it on the layer mask to increase its contrast. Dragging the black Input slider to the right makes more of the dark-gray pixels in the mask pure black, effectively shrinking it. Drag it until the fringe disappears from around the hand. To further sharpen the mask, drag the white Input slider to the left, which makes the light-gray mask pixels white. If you're unclear why this works, try Option/Alt-clicking the layer mask thumbnail before you access Levels. You'll see the mask appear to grow and shrink as you adjust its contrast by moving the Levels sliders.

Gary Young has written Photoshop courses taught worldwide in training centers and online. Contact him at gary@tectrixinc.com.

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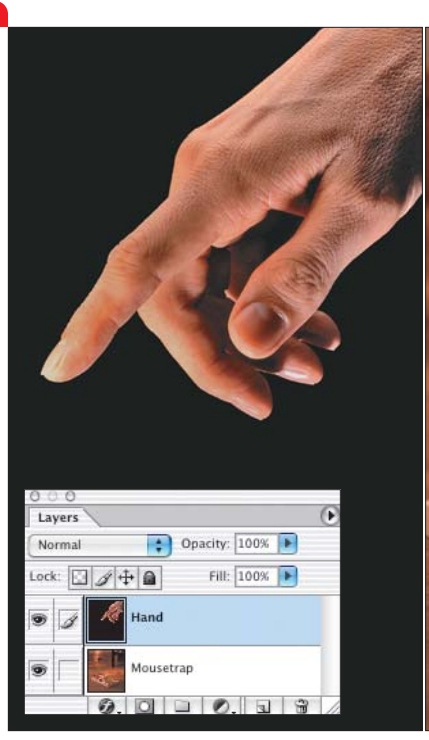

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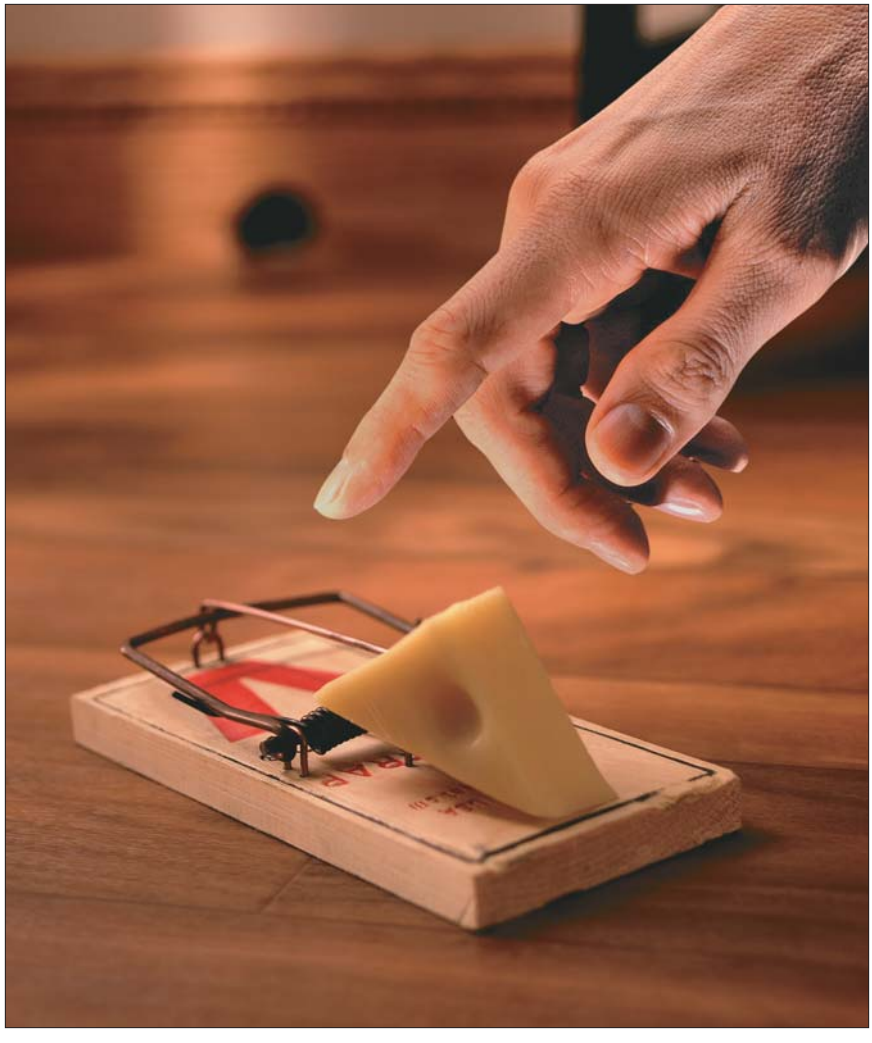

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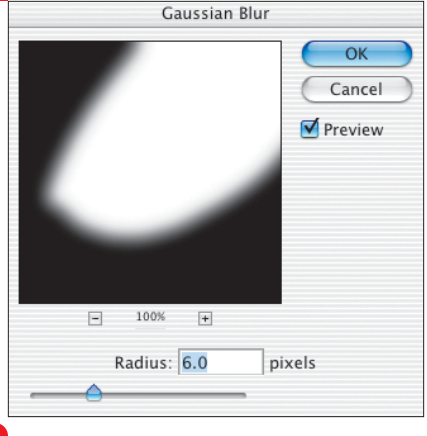

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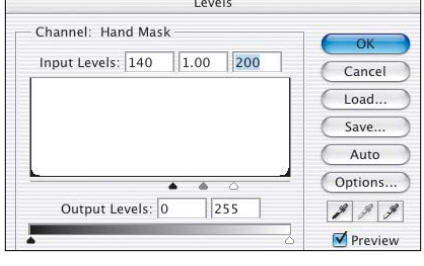

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BY SIMON TUCKETT

TRUST THE NUMBERS

It's difficult to read numbers in the Info palette while you are pushing curves or dragging sliders because moving the eyedropper tool makes numbers disappear. Instead of wasting time going back and forth with the eyedropper to get color readouts, ensure your color adjustments are accurate with the color sampler tool.

DOWNLOAD "TRICYCLE.PSD" FROM WWW.PHOTOSHOPFIX.COM, MARCH 2005 ISSUE.

1 When a client asked me to replace the classic red of a tricycle with their corporate color, I started by creating a chip of the desired color next to the bike. I've reproduced the image with the corporate color chip for you. Open "TRICYCLE.PSD," and follow my process by selecting the color sampler tool. (Press Shift-I until it appears in the toolbox.) Click once in the color chip to place a color sampler point—a crosshair and a number. Press Command/Ctrl while click-dragging a sampler point to move it around. If you make a mistake, Option/Alt-click the sampler to remove it. Now click in the flat, colored area at the back of the tricycle seat for a second color sampler point. (You can place up to four points in an image.) Placing a color sampler point automatically expands the Info palette, and you'll see readouts corresponding to your two points. Notice the readouts are in CMYK, but by clicking an eyedropper to the left of a readout, you can change it to RGB, Grayscale, or another option such as Total Ink. Control/Right-click on a color sampler point to access a contextual menu with some additional options.

2 I've already created a selection of the tricycle's red areas for you, so select the Target chip layer, move to the Paths palette, and Command/Ctrl-click the Red Regions path to load it as a selection. Create a Hue/Saturation adjustment layer by clicking the Create new fill or adjustment layer icon at the bottom of the Layers palette. In the resulting dialog box, you'll notice that as you drag the Hue/Saturation sliders, the Sampler 1 readout numbers do not change. The Sampler 2 readout displays two sets of numbers: The original values and the adjusted values. Your job is to bring the values for Sampler 2 closer to Sampler 1. Start by dragging Hue all the way to the right, decrease Saturation to –60, and click OK.

3 Duplicate the Hue/Saturation adjustment layer by pressing Command/Ctrl-J. Now choose Layer > Change Layer Content > Curves. Press Command/Ctrl-1 to access the Cyan channel. Reduce the amount of ink by dragging the curve down about 3/4 of the way across the grid until the Cyan value of Sampler 2 in the Info palette matches the Cyan value of Sampler 1. Access the Magneta channel by pressing Command/Ctrl-2, but this time push up the curve until you match the Magenta value of Sampler 2 with the Magenta value of Sampler 1. After pressing Command/Ctrl-3 to access the Yellow channel, drag the curve down slightly to match the Yellow value of Sampler 2 with the Yellow value of Sampler 1. The tricycle now matches the target color, but it appears flat. To create the wider range of values evident with metallic paint, add a bit of contrast to the image in the form of another adjustment layer or a slight S-curve on the Black plate of the Curves adjustment layer.

Make a habit of arranging the order of your readouts the same way each time. For example, I make Sampler 1 the target color and Sampler 2 the color to be adjusted. When necessary, I use Sampler 3 to evaluate light areas and Sampler 4 for dark areas.

In the absence of a calibrated monitor and a color management system, matching color to a predefined color chip is remarkably accurate. In CMYK, the numbers don't lie. If you have to match a given color, find the number of a PMS color that matches it, and place a chip of that color in the document. Use the color correction tools to modify the document's color until it matches with the color chip.

Simon Tuckett is an illustrator and retoucher in Toronto. For more information, visit www.simontuckett.com.

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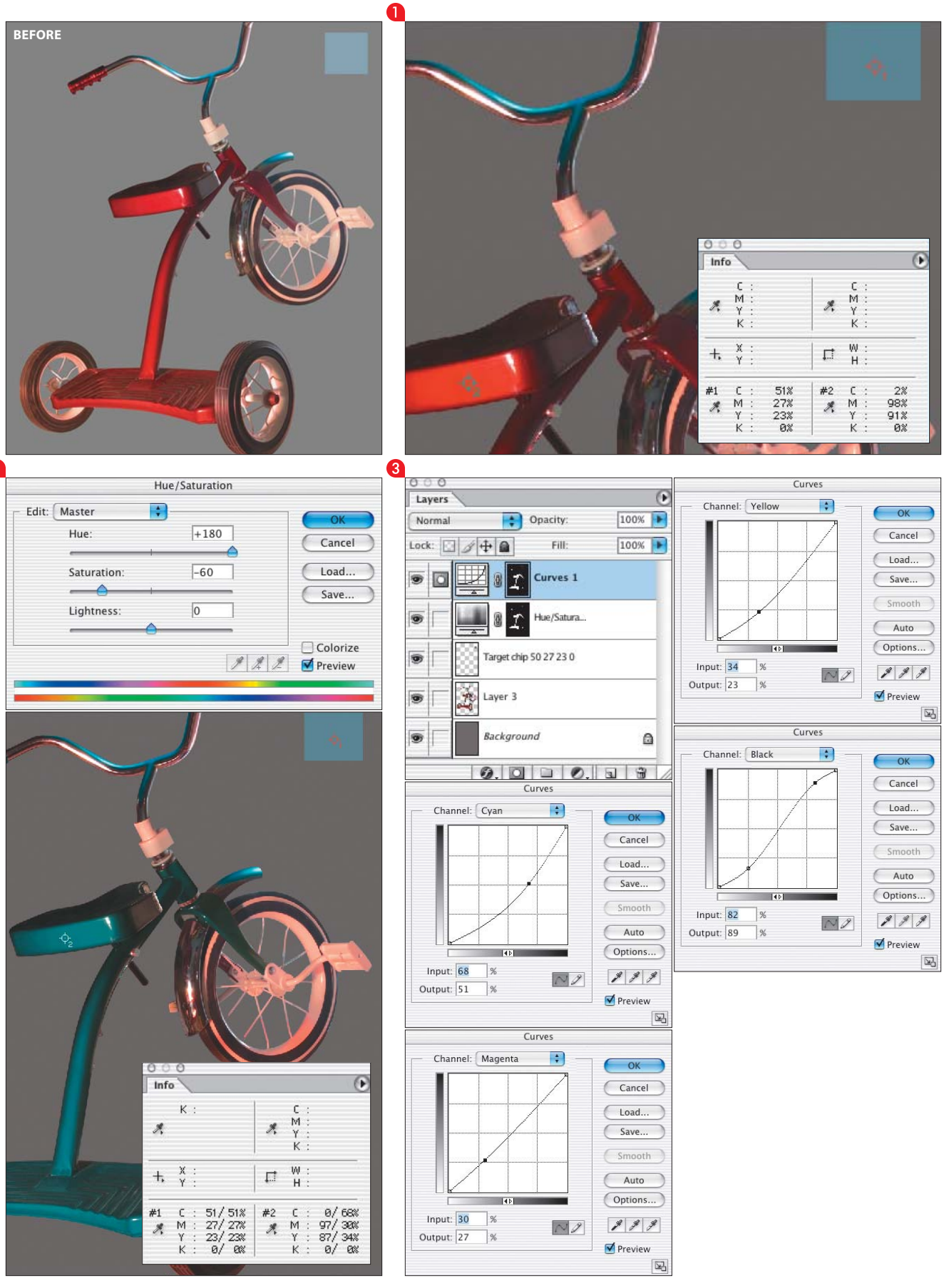

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BY DOUG NELSON

FILTER OUT THE FLAWS

The Dust & Scratches filter has a bad reputation for destroying image detail. However, if you work from the assumption that Dust & Scratches isn't the only solution for repairing an image but a jumpstart to rescue it from tedious spotting, the filter can become a welcome addition to your everyday toolkit.

DOWNLOAD "SCRATCHES.JPG" FROM WWW.PHOTOSHOPFIX.COM, MARCH 2005 ISSUE.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

1. Open "SCRATCHES.JPG," and save it as a Photoshop (PSD) file. Obviously, this Civil War-era photo has so many dust spots and scratches that it would take hours to repair each defect individually. To remove the bulk of them, you can use the Dust & Scratches filter. First, keep the original image as an unedited reference by duplicating the background layer (Command/Ctrl-J).

2. With the duplicate layer active, zoom in on a particularly damaged area and select Noise > Dust & Scratches from the Filter menu. Arrange the filter's dialog box so you can see it alongside your image, and make sure Preview is checked. As a starting point, move the Radius and Threshold sliders all the way to the left. The Radius setting determines the size of what the filter considers an image defect, so you'll want to keep it at the lowest possible value. Click on the Radius slider, and use the Up Arrow key (or your mouse wheel) to slowly increase the Radius. Watch the preview, and try to remove the most defects without destroying too many important details. For this image, I chose a Radius of 13. Don't click OK yet because there's still more to do.

3. The image looks pretty blurred, but the Threshold slider can take care of that. This setting determines how dissimilar the pixels should be before they're considered a defect to be eliminated. Click on the Threshold slider, and slowly bring the value up. You'll notice an almost instant increase in sharpness, but if you go too far the defects eliminated in the last step will start to return. You want the Threshold setting to be as high as possible, as long as you can't see the defects resurface. I decided a Threshold level of 6 would sharpen the image just enough. Fine-tune the settings until you're satisfied with the result, and click OK.

4. Zoom in and out on different areas of the image, and toggle the duplicate layer's visibility. Both the good and bad effects of the filter will be obvious. You'll quickly see that while many of the defects are gone, there are also some important image details that have been eliminated. Bring back these details by selecting the Dust & Scratches layer and clicking the Add layer mask icon at the bottom of the Layers palette. Click the layer mask thumbnail on the layer, and paint in your image with a soft black brush to let the Background layer show through. Keep toggling the layer visibility off and on so you can see the details that need to be restored. It won't be as much work as you might think—in this case, just the eyes, hair, lips, and some uniform details. If you accidentally reveal more defects than you want to, simply paint over the same area of the layer mask with a white brush.

5. Press Command/Ctrl-0 to view the entire image and toggle the visibility of the filter layer one last time. You'll see that the majority of the defects are gone! From here, you can add a new layer and use the healing brush or the clone stamp tool to fix the remaining defects.(Check Use All Layers in the Options bar.)

» Press Command/Ctrl-+ or – to zoom in and out of the image.

» When zoomed in, press Page Up or Page Down to move the image up or down one screen. Add Command/Ctrl to the Page Up or Down keys to move the image left or right one screen.

» Press the Spacebar to quickly access the hand tool. Press Command/Ctrl-Space or Option/Alt-Space to access the zoom in or out tool.

Doug Nelson is a freelance writer, technical editor, and founder of RetouchPRO.com, an online community for photo retouchers. For more information, visit www.retouchpro.com or e-mail dnelson@retouchpro.com.

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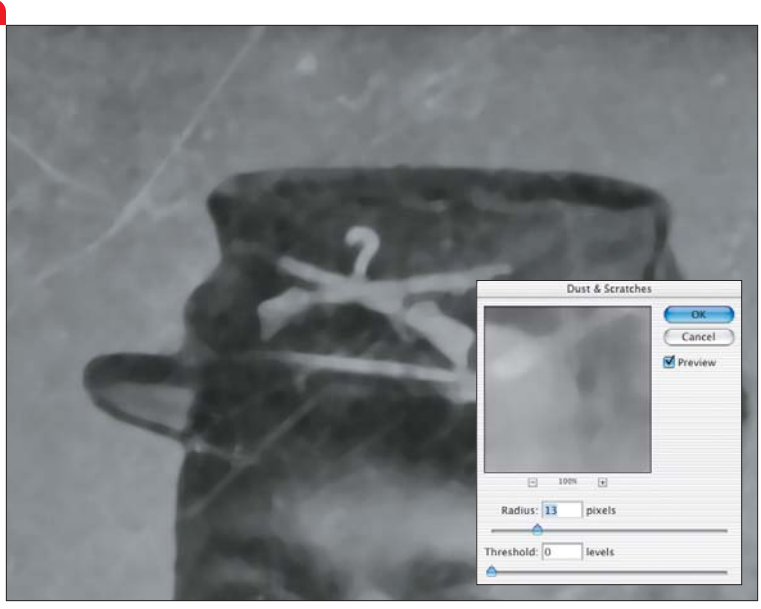

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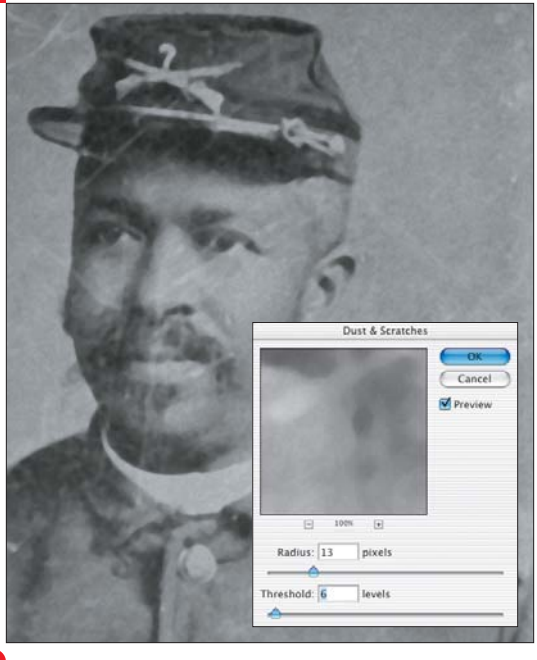

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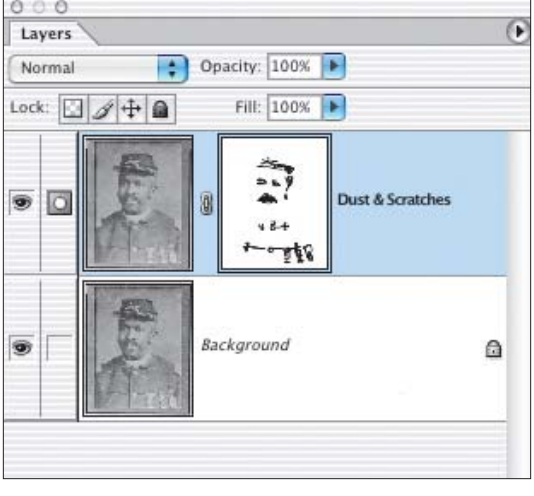

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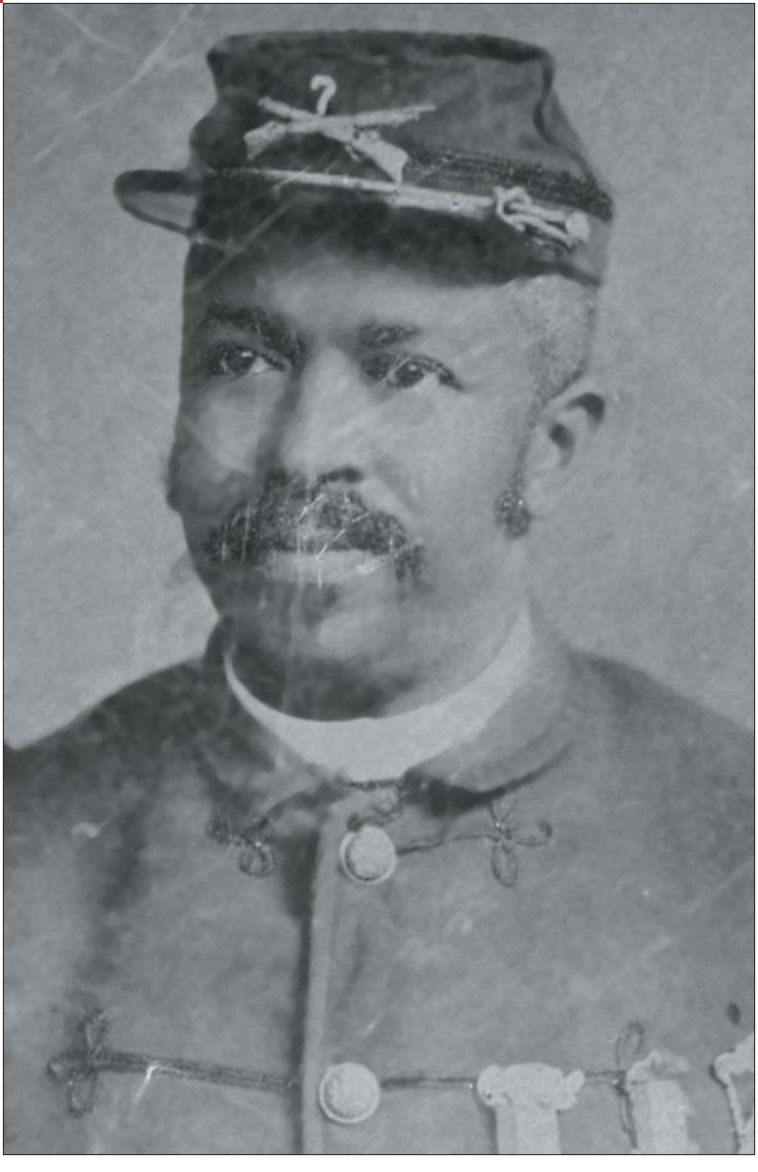

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BY JAY KINGHORN

HOW DO YOU PROCESS INFORMATION?

If you shoot digitally, you may need to choose between two post-processing workflows before you even snap your camera's shutter—either shoot in Raw mode or save images to the memory card as JPEGs. When photographer Rob Stuehrk shoots Denver Broncos games, both workflows are ideal. Take a look at the pros and cons of saving Raw and JPEG files and determine the best workflow for your shoots.

1 The Associated Press expects Stuehrk to deliver his photos directly after a game. JPEGs are virtually client-ready when they are written to a camera's data card due to their universal file format. Saving images as JPEG files are tantalizing to event photographers like Stuehrk who need to do little, if any, post-processing on images. It's perfect for photojournalists who take numerous images, batch-process quick adjustments in Photoshop, and upload to a server. But during a football game, exposure can change dramatically as the action moves from endzone to endzone and from sunlight to shadow. By the end of a game, Stuehrk usually has a camera full of images with extreme differences in lighting and color. Since Stuehrk also uses the images for his personal stock sales, he often needs to apply intensive adjustments to produce stock-image quality from the exposures.

When a photographer trips the shutter on a digital camera, the analog light information is received by the camera's sensor and is converted to a digital signal as a Raw capture. When the capture is saved onto a camera's Compact Flash card as a JPEG, the Raw information is processed according to the white point of the camera's computer, along with the tone, color saturation, sharpening, and contrast characteristics specified by the manufacturer. This means a JPEG may be degraded slightly (e.g. blurred, haloed) even before importing from the camera. When a camera saves as a JPEG, it reduces the file to an 8-bit image with only 256 shades of gray per channel. If an image requires extensive editing or needs to be significantly enlarged, it becomes subject to possible banding and posterization. The image degrades a little after every edit and save—not an ideal result for stock photos. Photoshop features such as Shadow/Highlight and Channel Mixer can be hard on an image if not used carefully to preserve image quality. A professional's JPEG workflow is most successful when there's control over the lighting, exposure, and white balance while shooting, which is a luxury Stuehrk doesn't have. While the Associated Press will accept adjusted JPEGs, Stuehrk cannot compromise the quality of the images for his stock library.

2 Shooting Raw can give Stuehrk considerable flexibility and control over his images because he can have uncompressed, white balance-independent digital negatives. A Raw capture's data is stored with just tagged information about the image's exposure. Instead of setting the white point, color space, and image contrast in the camera, Stuehrk can visually adjust these elements later using Photoshop CS' Raw converter, Adobe Camera Raw. He can maintain full-image integrity while adjusting blown-out highlights or underexposed areas. The Raw captures remain in their original, robust, 16-bit mode and provide him with many more shades of gray per channel for smooth tonal gradation, even at larger print sizes. Shooting in Raw is beneficial for photographers who need flexibility with the files they offer to their clients. It's great for wedding photographers who want post-processing control for formal shots such as a bride's white dress against skin tones or dark colors. Even fine-art photographers can benefit from editing and archiving raw images for sales or converting images to black-and-white while still in the Raw format.

But with all the information in a 16-bit Raw file, post-processing in Adobe Camera Raw can be an involved process and requires more skill to have a successful and efficient workflow. Stuehrk would not only have to spend time after the game processing all the Raw captures, but also convert them to an acceptable format for the Associated Press.

In this case, Stuehrk could have the best of both worlds because his camera can save images as Raw and JPEG simultaneously. At the end of the game, he can download the JPEGs onto his laptop, make adjustments in Photoshop to the two or three best images, and upload them to the newswire. Then when he returns to his studio, he can open the Raw captures in Adobe Camera Raw, expose the images to his liking, and archive them for his stock sales. Not every photo shoot necessitates both workflows like this. If you have the option between saving images as Raw or JPEG, you first need to consider the control you have over the lighting, decide the image quality you want, and determine how much post-processing time you can allow yourself.

Jay Kinghorn is an Adobe Photoshop Certified Expert and co-author of the upcoming *Perfect Digital Photography*. Contact him at jay@prorgb.com. Rob Stuehrk is owner of Agile Imaging, specializing in coverage of events such as the Centrix Financial Grand Prix of Denver and University of Colorado Buffalos Football. Contact him at rstuehrk@comcast.net.

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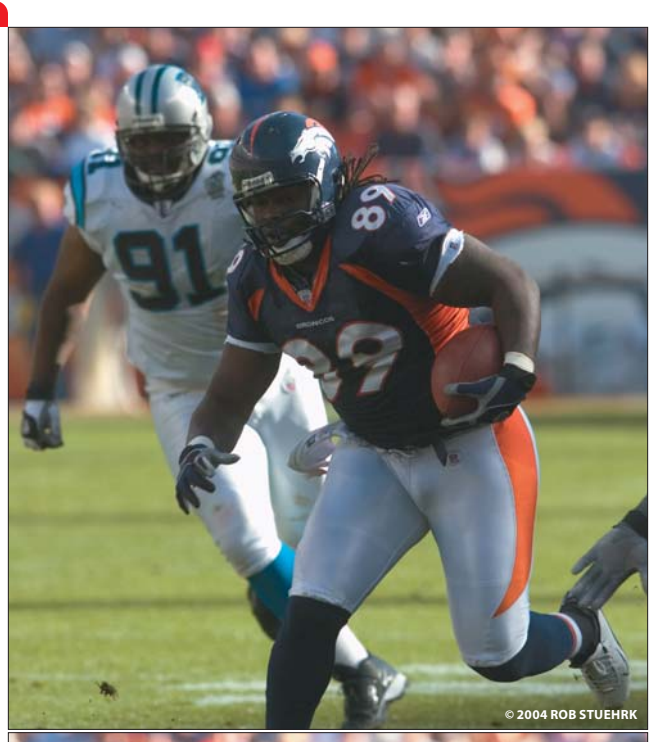

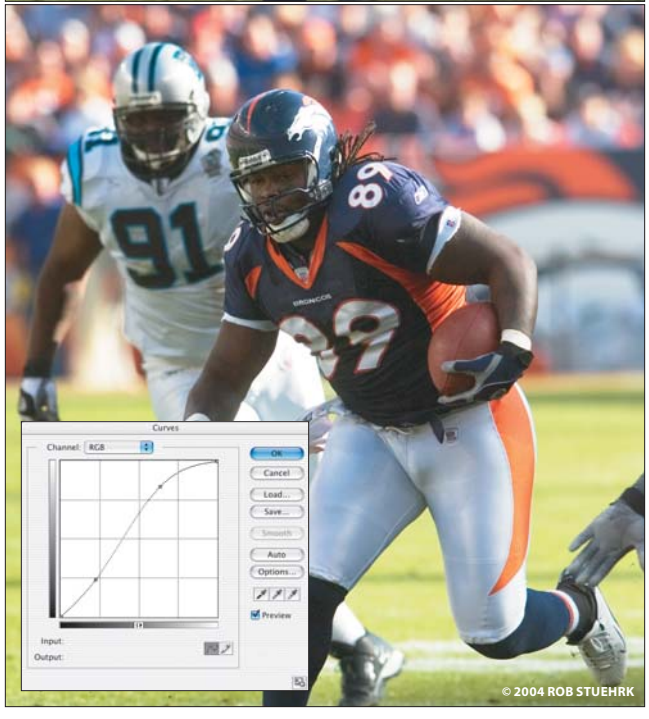

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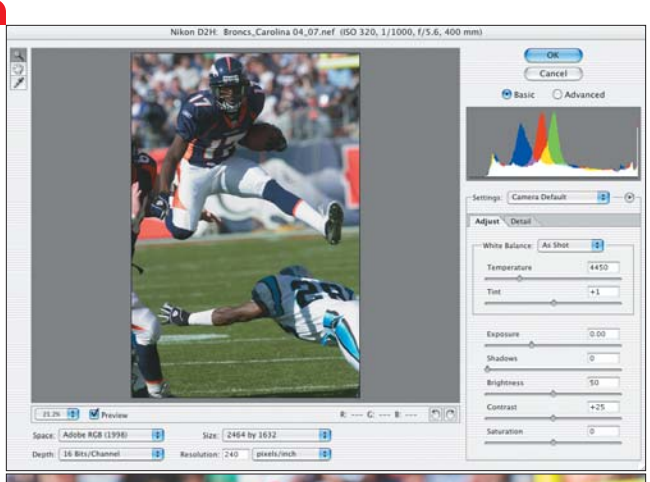

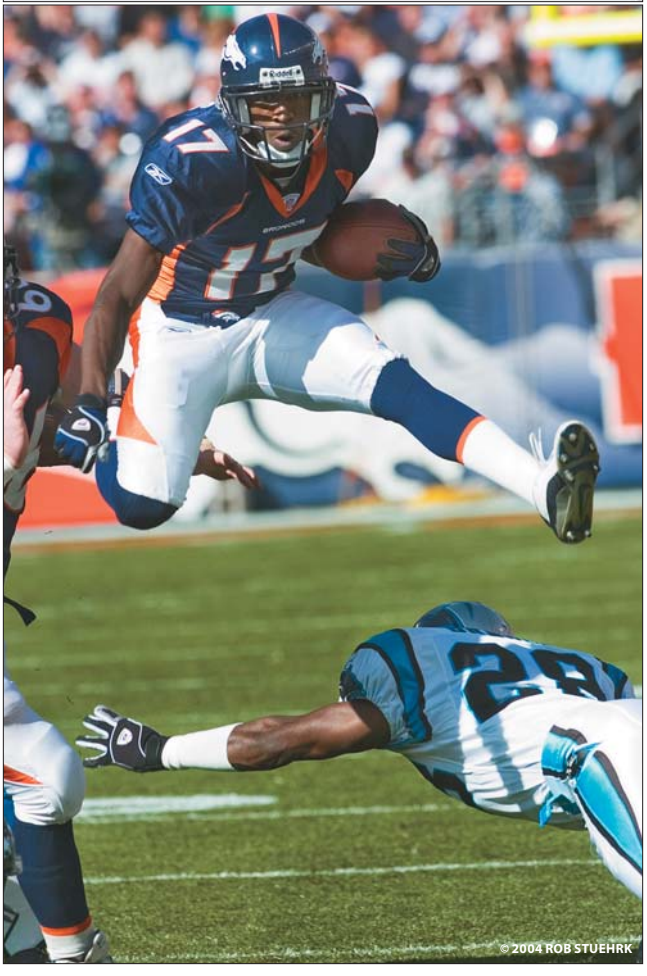

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BY JULIEANNE KOST

GIVE YOUR MOUSE A BREAK

These keyboard shortcuts will keep your fingers flying from the moment you create a new file until you make the final touch-ups on your image.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

GROUNDWORK

- To open a flattened version of a layered PSD file, press Shift-Option/Alt and double-click the image. This works as long as the file was saved using Preferences > File Handling > Maximize PSD File Compatibility. (OS X only)
- To create a document the same size as an open document, choose File > New, and select the open document's file name from the Preset menu. (CS only)
- For a quick way to see the actual pixel dimensions of a document, Option/Alt-click the image info area at the bottom of the document window (or the Status bar in Windows), and you'll see the document's Width, Height, Channels, and Resolution **(1)**.
- To scroll through all open documents simultaneously, select the hand tool, and check Scroll All Windows in the Options bar. Select the zoom tool, and check Zoom All Windows to zoom all open documents at once. (CS only)
- While dragging out a guide from the rulers, press Option/Alt to change the orientation of the guide.
- To find the center of an image, Control/Right-click on a ruler and choose Percent from the contextual menu **(2)**.
- To add canvas to an image, drag out a crop with the crop tool. Now drag the crop handles outside the image, and press Return/Enter to apply the crop. The area outside the image fills with the Background Color. To add transparency instead, convert the Background layer by double-clicking it **(3)**.
- To use cropping dimensions from one image to another, apply a crop to the first image, click Front Image in the Options bar, and you'll see the Width, Height, and Resolution entered. Switch to the other file, and drag the crop tool. The aspect ratio is constrained and will be at the desired dimensions **(4)**.
- To play a single command in an Action, double-click the name of the command while pressing Command/Ctrl.
- To view the Actions palette as clickable buttons, choose Button Mode from the palette's menu **(5)**.

TRANSFORMATIONS

- Free Transform (Command/Ctrl-T) a selection from its center by pressing Option/Alt while dragging a Transform box handle.
- To distort a transform box, press Command/Ctrl while dragging.
- To skew, Press Shift-Command/Ctrl while dragging.
- To change perspective, press Shift-Option-Command (Shift-Alt-Ctrl) while dragging.
- To repeat a transformation setting, load a selection, and press Shift-Command/Ctrl-T.
- To create a copy on its own layer while creating a duplicate transformation, load the selection, and press Shift-Option-Command-T (Shift-Alt-Ctrl-T).

MASKS

- After adding a mask to a layer, press Command/Ctrl-Tilde (~) to target the image thumbnail on the layer. Target the mask thumbnail by pressing Command/Ctrl-Backslash (\).
- Press Backslash to toggle the display of a layer mask (as a red rubylith overlay). In the Channels palette, the shortcut toggles the channel's visibility.
- To duplicate a layer mask to another layer, select the target layer (unmasked layer), and click-drag the layer mask thumbnail of the layer with the desired mask to the Add a mask icon at the bottom of the Layers palette.
- To paste a selection into a layer mask, Option/Alt-click the layer mask thumbnail, then Paste (Command/Ctrl-V).
- To add a layer mask to hide a selection (as opposed to the default of revealing a selection), Option/Alt-click the Add a layer mask icon.

CURVES

- To access the Curves dialog box with the previous settings applied, press Option-Command-M (Alt-Ctrl-M).
- To show additional grid lines, Option/Alt-click in the grid area.
- Tab-Control/Right-click to cycle through multiple Curves points. Add Shift to go in the opposite direction.
- To move multiple Curves points, Shift-click each one first.

ARTISTIC TOUCHES

- To sample a color for the Background Color swatch in the toolbox, press Option/Alt while clicking with the eyedropper tool.
- Press Shift-Delete/Backspace to access the Fill command dialog box.
- The paint bucket has two additional Modes in the Options bar: Behind fills transparent images, and Clear erases based on the color you click on (similar to the magic wand tool).
- With all vector/shape tools, the Comma and Period keys move to the previous or next preset in the Style list in the Options bar. Add Shift to move directly to the first or last style.
- To access the Brushes palette while using a brush, Control/Right-click anywhere in the image area.
- To select the airbrush, press Shift-Option/Alt-P. When selected, the numeric keys change the Flow. When deselected, they change Opacity. Press Shift while entering numbers to use the opposite setting. (PS 7 and later)
- To assign a keyboard shortcut to a filter, choose Edit > Keyboard Shortcuts > Application Menus > Filter. (CS only)

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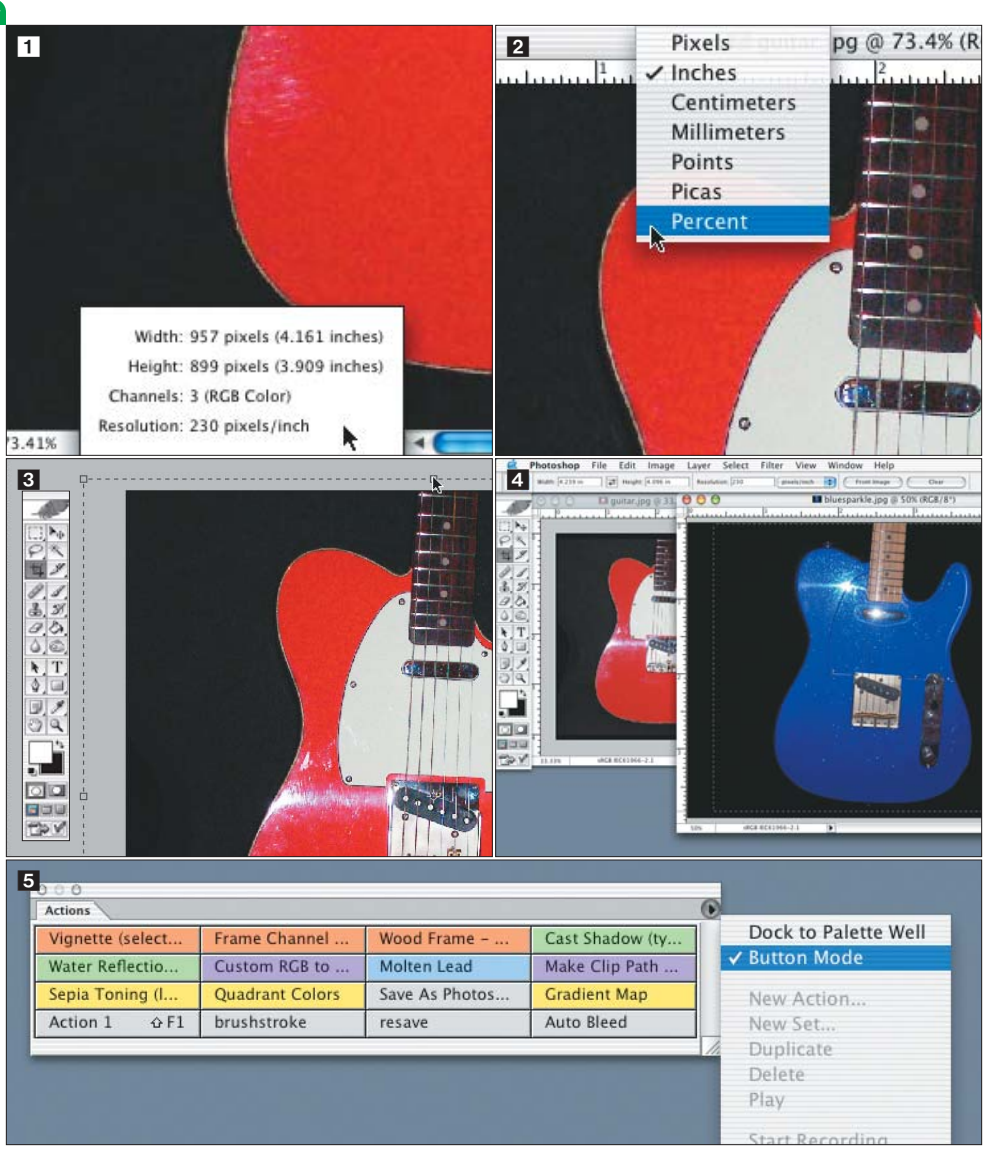

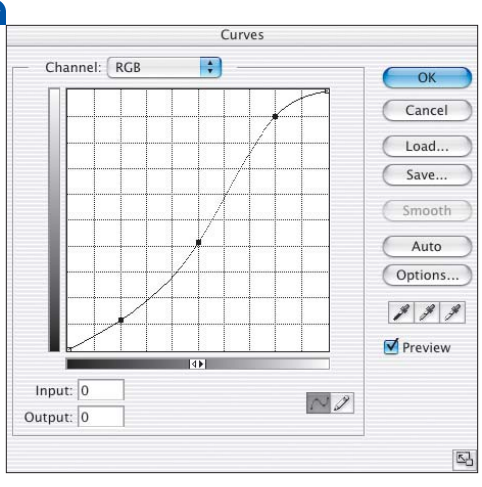

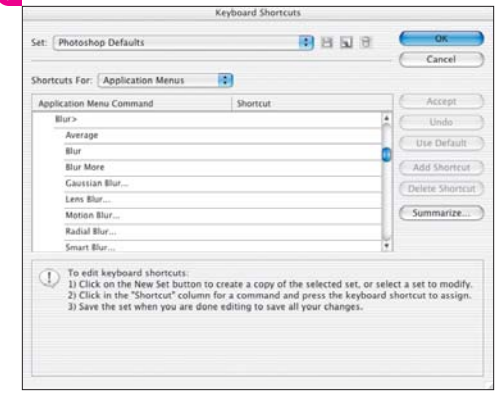

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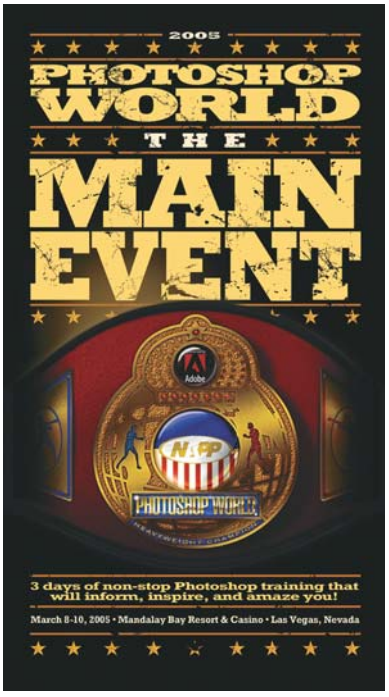
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